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CLEVELAND MUSEUM OF ART

THE COURSE IN ART APPRECIATION FOR COLLEGE STUDENTS

The course in Art Appreciation for college students, announced in the last *Bulletin*, opened on February 6 with an enrollment which required the addition of sixty chairs in the auditorium.

The registration is made up as follows:

Adelbert College, Western Reserve University	47
College for Women, Western Reserve University	69
Case School of Applied Science	47
The Cleveland School of Art	116
The Normal Training School	170
The Kindergarten Training School	57

Total enrollment 506

all of which were "elected" with the exception of forty Case seniors. In addition to the above, ninety-seven teachers or other individuals not enrolled in the above schools entered for the course but could not be accepted for lack of room.

This is surely a remarkable record; and the development of this course is being watched by the Museum authorities and educators with much interest.

LECTURES FOR MEMBERS

Members and their families are offered several important lecture opportunities during March and April, in addition to the regular Wednesday evening lectures on the sixth, thirteenth and twenty-seventh of March.

On March eighth and fifteenth, Mr. Charles Theodore Carruth, of Boston, is to give two lectures, on "Il Beato Angelico" and "Domenico Ghirlandajo," both illustrated with colored lantern-slides and open to members and their families or out-of-town guests.

Those who heard Mr. Carruth's lecture last April on "Luca della Robbia" will look forward with keen interest to these further studies in Florentine art, not only because of the interesting material presented by Mr. Carruth, but also because of the remarkable colored slides which he uses. These have been the result of the most painstaking work by artists under the supervision of those most competent to secure the best results, which in this case reveal what colored slides can be.

THE BULLETIN OF THE

On March twenty-fifth, members and their friends are invited to a lecture on "A Roman Rubbish Mound in Egypt," by Professor Charles T. Currelly, of the Royal Ontario Museum, Toronto, to be given under the joint auspices of the Museum and the Cleveland Chapter of the Archæological Institute of America.

Advance notice is also given of two important lectures for members on April fifth and twelfth by Mr. FitzRoy Carrington, Curator of Prints in the Museum of Fine Arts, Boston. Mr. Carrington will speak on "Italian Engraving—the Florentines," and on "Landscape Etching from Dürer to Whistler." His coming will be an event of importance to the many lovers of etchings and engravings in Cleveland.

RECENT CHANGES IN THE PAINTING GALLERIES

The attention of visitors is called to rearrangements in Galleries VI, VII and VIII, made possible by important loans from local collectors which make these galleries particularly attractive at the present time.

GALLERY VI

In Gallery VI, in addition to familiar paintings in the permanent collection, are shown a group of modern French paintings which are lent by Mr. Ralph King. Perhaps the most important is the very beautiful "Waterloo Bridge, Gray Day," by Claude Monet, without question one of the most delightful works of this great impressionist. Note the remarkable contrast in color, technique and subject between this and the splendid "Antibes," by Monet, given by Mr. and Mrs. Wade.

Others lent by Mr. King, each of fine quality, are the beautiful "Notre Dame, Paris," by Raffaelli; "The Seine at Port Marly," by Gustave Loiseau; "The Cliffs," by Rene E. Menard; "Headlands," by Henri Moret; "Olive Trees at Marseilles," by Auguste Renoir; three fine examples by Henri le Sidaner; "The Church at Gisors," by Camille Pissarro; "The Artist in his Studio," and "Portrait of Mlle. C. Campbell," by Edouard Manet; a splendid pastel, "Dans une Loge," by Aman-Jean; and a delightful water-color by Albert Besnard. From an anonymous lender come the very beautiful "Twilight," by Henner; "Odalisque," by J. L. Gérôme; and wood interiors by